

Whispers of Terror, by Justin Richards

A Big Finish Productions Doctor Who Audio Drama, released Nov 1999

(Transcribers note: there are lots of instances where a recording is playing behind various speakers, and it is usually the recording that becomes unintelligible or is muted completely. Sorry.)

[Part One]

(Distorted voices moving back and forth. The Tardis materialises.)

PERI: You don't know where we are.

DOCTOR: Of course I know. I know exactly where we are.

PERI: Oh yeah?

DOCTOR: Yeah. We're in the Tardis.

PERI: That's not what I meant.

DOCTOR: It's what you said. Where we are, you said. I did think it was a rather redundant question, even from you. Now, let's see where, er, where the Tardis has landed.

(Scanner activated.)

PERI: Not much to see on the scanner. It's dark.

DOCTOR: Dim, anyway.

PERI: Don't look at me like that when you say dim, hmm?

AMBER: Fotherill, can't you keep the light on the lock for just a second?

FOTHERILL: Sorry. I was watching the camera.

AMBER: It'll be watching you if you don't hold the light still. Ah, that should do it.

(Creaking.)

AMBER: Why is it they have to make museums seem as old as the relics inside?

(Slight background crackle of a tape recording.)

KRANE [recording]: Like still standing pieces at the checkmate moment, we sigh with thanks and disappointment both that the game is ended. And in that fragile, candle flame brief instant, our aspirations, hopes and dreams of empire die with the drifting smoke.

ANNOUNCER [OC]: Visteen Krane. Outgoing President Carlos Bilton described Krane as

GANTMAN: Off. The greatest actor of the modern age. Such perfect pitch and inflection. Listen to the way he emphasises the chess motif.

NAPTON: Yes. It's perfect, isn't it, Curator Gantman.

GANTMAN: Well, almost perfect, Mister Napton. Almost perfect.

NAPTON: Almost? Replay sentence beginning er, and in that fragile

KRANE [recording]: And in that fragile, candle flame brief instant, our aspirations, hopes, and dreams of empire die with the drifting smoke.

GANTMAN: You notice that he allies flame brief rather than candle flame.

NAPTON: You think you could do better?

GANTMAN: Oh no. No, not for a moment.

NAPTON: Did you ever see him. Oh, I'm sorry.

GANTMAN: Oh, don't worry. Did you?

NAPTON: Oh, he shunned the visual media. Well, you probably know that. No video, no celluloid. Only a few photos. Do you think he would have become President?

GANTMAN: I don't know who would have beaten him. I'm not sure who we have left in the election worth voting for.

NAPTON: Beth Purnell?

GANTMAN: We are fortunate to have Krane's own personal recordings, especially with the tribute broadcast starting so soon. Everything that Krane recorded is now linked into the Archives, catalogued and preserved, integrated into the main database.

NAPTON: A proud moment for you, as Curator.

GANTMAN: Indeed. The Museum of Aural Antiquities is enriched by the addition, just as the world is poorer at the reason for it. It will help your er, researches into Krane as well.

NAPTON: This sound suite of Krane's will be useful too, for my research. It's very like the standard editing suite you have in the sound galleries, except in green. I'm sorry. I don't suppose you

GANTMAN: Oh, I know about colour. There are shades of sound as well as light. It is an emphasis, a nuance, an inflexion. Run that sentence again, but raise the pitch by twenty percent.

KRANE [recording]: (Benji Mouse) And in that fragile candle flame brief instant, our aspirations, hopes and dreams of empire die with the drifting smoke.

NAPTON: All right, you've made your point. You didn't need to make the greatest actor of all time sound like a petulant child.

GANTMAN: Just a demonstration. Sorry.

NAPTON: No, I'm sorry, Curator. I'm tired.

GANTMAN: It *is* late. I'll switch off the alarms for you.

NAPTON: There's no need. I still have some reading to do. If I may, I'll work through till morning.

GANTMAN: Again? Very well. But please excuse *me*. Old men need their sleep.

PERI: It's a dim and dusty corridor, Doctor. Can't we just leave?

DOCTOR: Leave? Leave? You mean go away and never know? Wander for all eternity and never know where we were, what might have been, what was to come?

PERI: Don't shout, Doctor. There might be

DOCTOR: Shout? I don't shout. People who have to resort to shouting to get what they want are merely demonstrating the inherent paucity of their argument. It's something that I never, never

PERI: All right, Doctor!

DOCTOR: Point made, I think. Now, let's go this way.

(Distorted voices moving back and forth.)

KRANE [recording]: The game is ended. And in that fragile, candle flame brief instant, our aspirations, hopes, and dreams of empire die with the. Reception a pole-axe sniper (fast forward) once handsome and brave (fast forward) You can look into the seas of Time, my fair weather friends, I greet you from the grave, from within the hardest of hearts. (jumble) Together, we can make this country a better, a place fit, a country we can all be rightly proud to call our own. Where we can walk (fades out)

(Footsteps.)

AMBER: A sound gallery, Fotherill. Just what we need.

FOTHERILL: What do we have to do, Dent?

AMBER: We can access all the sound files from here. It's keyed to the voice patterns of authorised personnel.

FOTHERILL: So, we need to get authorised.

AMBER: I have a one time non-traceable software patch for that. Now, if you've got the file IDs, we can begin.

FOTHERILL: Here's the list. The changes are marked.

AMBER: Computer, retrieve file Krane 973/15.

(Beep.)

KRANE [recording]: Together, we can make this country a better place. A place fit to live in (continues under)

FOTHERILL: How do we write the changes?

AMBER: We sample the voice print and the sound files in the Archive, and generate the replacements. It shouldn't take long.

KRANE [recording]: Where our children can be educated

FOTHERILL: Dent, what's that?

(High pitched tone.)

FOTHERILL: Is it on the recording?

AMBER: No. It's not showing up in the waveform. Look at the graph. Computer, pause it there.

(Beep. Tone continues. It is a person whistling Chopin's Funeral March.)

AMBER: (sotto) There's someone outside in the corridor..

FOTHERILL: (sotto) Have they heard us?

AMBER: (sotto) They'd hardly be whistling if they had. See who it is, Fotherill. Make sure they're leaving.

AMBER: Over here. Quickly

FOTHERILL: Dent? How did you?

AMBER: Come on. Hurry. Over here, by the entrance to the security archive.

FOTHERILL: I thought you. How did you get?

AMBER: Never mind. Just get over here.

FOTHERILL: What? Hello? Where are you? Dent? Who's there?

(Distorted voice.)

FOTHERILL: You're not Dent.

VOICES: No. No, I'm not. (laughing continues under.)

FOTHERILL: Stop it. I can't. Stop the noise!

COMPUTER: Warning. Proximity alert. This is a restricted area.

FOTHERILL: Who are you? What are you doing? What do you want?

COMPUTER: Security measures active. This is your final warning.

FOTHERILL: I can't bear, Argh!

(Silence.)

COMPUTER: Security measures active. Stand away. Lethal charge will be

(Fotherill screams. Fizz, thud.)

(Beeps.)

COMPUTER: Security archive door alarm. Security archive door alarm.

GANTMAN: All right, all right, just tell me what's happening.

COMPUTER: The security archive door has registered a physical presence.

GANTMAN: It's electrocuted someone?

COMPUTER: Security measures deployed. Security forces alerted. Officer Berkeley responding.

(Pronounced Barclay.)

PERI: What was that?

DOCTOR: What was what?

PERI: That noise.

DOCTOR: You're hearing things.

PERI: Yes, Doctor. I heard a noise. It was like a rustling sound.

DOCTOR: Really? I'd have thought rustlers would have made more noise than that.

(Footsteps.)

DOCTOR: Ah. Let's have a peep in here.

PERI: It's probably locked.

DOCTOR: Wrong.

PERI: It's just shelves.

DOCTOR: Some sort of archive, by the look of it. I wonder what's in these drawers?

PERI: CDs, tapes of all sorts. Oh, what are these?

DOCTOR: Dusty. Very dusty optical spheres. Audio recordings, I'd say, looking at the density of the holographic tracks. (coughs) Oh dear. Let's find somewhere a bit cleaner.

PERI: The Tardis is a bit cleaner.

DOCTOR: Where's your sense of adventure, Peri? (recedes) Where's your curiosity and longing for knowledge?

PERI: (sotto) It's longing to leave.

KRANE [recording]: (distant) No single man is greater than his

PERI: What's that?

KRANE [recording]: (distant) Single man is able to

DOCTOR: Hearing things again?

PERI: There's someone talking.

DOCTOR: I think you're right, Peri. It's coming from through there.

PERI: Doctor, do you think we should

KRANE [recording]: (distant) The ebb and flow of
PERI: Talk to yourself, Peri.

(Door opens.)

AMBER: Fotherill?

KRANE [recording]: No single man is greater than his policies.

AMBER: Who are you?

KRANE [recording]: No single man is able to

DOCTOR: Hello, there.

AMBER: Off! Computer, erase change log.

DOCTOR: I'm sorry, is there a

(Thump.)

AMBER: Out of the way.

PERI: Hey!

(Running feet.)

DOCTOR: Well, really. She could have said excuse me.

PERI: What was she up to, Doctor?

DOCTOR: No good, I'll be bound. Come on, Peri. Let's go and see where she's gone, eh?

(Running stops.)

PERI: Slow down, Doctor. She'll be miles away by now.

DOCTOR: Oh, you're out of condition. I wonder why she ran off like that? Let's try along here.

Oh, what a mess. Just look at that.

PERI: Doctor, I don't think

DOCTOR: Peri, I have a better sense of direction than a homing pigeon. (walking) Carry on along here, past the. Past the dead body.

PERI: Sense of trouble, more like it. Is he really dead?

DOCTOR: As a dodo, or a doornail, or a. Hello.

PERI: Hello?

DOCTOR: No, no, no. Look at this mess. This table was by *that* door, and these things were on it.

PERI: So he fell against the table?

DOCTOR: So it would seem. But that's hardly what killed him. Electric shock?

PERI: Maybe whatever did it is through this door. Look at his hands.

DOCTOR: No, Peri! Keep away from the door. Move away right now.

PERI: Why?

DOCTOR: Well, don't you see? This poor man fell against the table, and then blundered into the door. He fell back from it and landed here. Yes. Now hang on. Ah, here we are.

(Rapid ticking.)

PERI: What are you doing with that?

DOCTOR: Just as I thought. There's a strong electrical current running through the framework of this door. Some sort of security measure, I suspect.

PERI: Electric current? Enough to kill?

DOCTOR: Evidently. So the only question now is, did he fall or

BERKELEY: Or was he pushed?

AMBER: Fotherill. Fotherill.

(Static on communicator.)

AMBER: Answer me, will you?

(Very faint voices.)

AMBER: What is that? Fotherill, I'm in one of the sound galleries. Security has arrived.

Fotherill, can you hear me? Useless thing.

PERI: We didn't kill him.

BERKELEY: So, you think he was killed?

DOCTOR: What I think is

BERKELEY: I was addressing the young lady.

DOCTOR: Sorry.

PERI: Well, yes. That is, no, I. He's dead, isn't he?

BERKELEY: Oh yes, he's certainly dead. And since you seem to have opportunity, let's discuss motive, shall we?
DOCTOR: The door killed him. We didn't.
BERKELEY: Well, I have to admit I would expect murderers to adopt more subdued clothing and a less boisterous approach.
DOCTOR: Boisterous? Must mean you, Peri.
BERKELEY: Would you come this way, please?
PERI: I thought you didn't suspect us.
BERKELEY: Not of murder, perhaps, but there's always breaking and entering. At the very least you're witnesses.

(Walking.)

PERI: So this is a museum?
BERKELEY: This is the Museum of Aural Antiquities.
DOCTOR: Museum of Aural Antiquities, eh? Sounds interesting.
PERI: Was that a joke, Doctor?
DOCTOR: If you like.
BERKELEY: Everything aural, all sounds, all recordings, are stored here. The security service even has its own archive in the building. Protected by an electrified door, of course.
DOCTOR: I take your point. So, what's inside? Favourite interrogation tapes, that sort of thing?
BERKELEY: Actually, yes. Also wire taps, intercepted phone calls, surveillance data. Gantman will tell you.

GANTMAN: Is that you, Officer Berkeley?
BERKELEY: Yes, Curator Gantman.
DOCTOR: Hello, you must be the Curator of this excellent establishment. I can't tell you how much Peri and I are looking forward to a guided
GANTMAN: Who is this?
BERKELEY: I had thought that perhaps you'd tell me.
GANTMAN: No. No, I don't know his voice.
BERKELEY: What about the woman?
DOCTOR: He doesn't know either of us. As we could have told you, if you'd bothered to ask.
BERKELEY: Why would I believe you? You were found in a restricted area of a locked building in the middle of the night, standing over a dead body.
GANTMAN: Dead body? Not Napton.
BERKELEY: Perhaps. I'm running an ID check. Who is Napton?
GANTMAN: A research student working late, studying the works of Vistein Krane.
DOCTOR: We did disturb a young woman in one of the rooms.
PERI: She ran off when we arrived.
DOCTOR: Not very polite.
GANTMAN: And not Miles Napton, then.
BERKELEY: What was this woman doing?
DOCTOR: Listening to a speech of some sort. Something grand and theatrical from the old school of acting, no doubt. Loud, bombastic. Not my sort of thing, really.
PERI: Something about no single man being greater than something.
BERKELEY: Do you recognise it, Gantman?
GANTMAN: A single man is greater than his policies. It is one of the speeches from Krane's collection. We catalogued it yesterday.
PERI: I'm sure it was *no* single man.
GANTMAN: Oh, you misheard.
DOCTOR: Peri's right, you know. It was no single man.
BERKELEY: Oh, does it matter?
DOCTOR: Well, it matters to us if you're saying we're being less than truthful.
GANTMAN: It isn't a speech you'd know. It has not been heard for many years, and the script is not in the public domain. Retrieve file Krane er 091/37.
(Beep.)
GANTMAN: Play from a single man.
COMPUTER: Phrase not found in file.
DOCTOR: Told you so.
GANTMAN: But that's im. But I.

DOCTOR: Oh, let me try. Are you listening over there? Play from *no* single man.
KRANE [recording]: No single man is greater than his policies. No single man is able
DOCTOR: Off.
GANTMAN: I don't understand. My sense of smell has faded with age, so sound is all I have left now. Sound and memory.
DOCTOR: Well, never mind. It seems that we have adequately established our alibi, so if we're all finished, then I think it's time
BERKELEY: I'll have you driven back into town and take a statement.
PERI: Town?
DOCTOR: Time we got to the bottom of this mystery.
PERI: What?
DOCTOR: (sotto) We need to stay near the Tardis. (normal) Changed sound files, break-ins, mysterious intruders running amok, and a dead body. Ooo yes, you need our help here and no mistake.
BERKELEY: Your help? I should think that's the last thing I need.
DOCTOR: The first thing to do is to establish how the speech *should* go, and then we'll know if it's been altered, or whether Mister Gantman's memory isn't as good as he remembers.
PERI: But if it's the only copy and there is no script.
GANTMAN: Oh, Pernell will be here soon with Stengard.
PERI: Sorry?
GANTMAN: Beth Pernell was Mister Krane's agent. Even before he went into politics, she always worked very closely with him.
BERKELEY: So she may recall the correct wording.
PERI: But why would anyone alter it?
DOCTOR: Why indeed? A mystery.
GANTMAN: Beth Pernell and her producer, Mister Stengard, are coming over to set up the first broadcast of Krane's commemorative speeches. They'll be here soon.
BERKELEY: All right, Doctor. We'll ask Pernell. But before we get carried away with the academic questions, let's not forget that a man has died here.
(Faint whispers.)
DOCTOR: No. No indeed.
(Beep.)
BERKELEY: Yes?
COMPUTER: Visual identification of body now available. Name Goff Fotherill. No previous criminal record. Further details available.
BERKELEY: All right, enough for now.
VOICES: (faint) Fotherill. Fotherill.
DOCTOR: What's that noise?
BERKELEY: Feedback static, useless thing.
(Beep.)

VOICES: (faint) Fotherill. Fotherill. Goff Fotherill. Fotherill!
FOTHERILL: Hello?
VOICES: Is that Goff Fotherill?
FOTHERILL: Hello?
VOICES: Can I speak to Helva if she's there? About eight. (jumble)
DISGUISED VOICE: Do you know who this is?
FOTHERILL: Yes.
DISGUISED VOICE: Good. Then listen. You will meet Dent at the park outside the Museum of Aural Antiquities. Dent knows what to do. (fast rewind) Dent at the park outside the Museum of Aural Antiquities. (fast rewind) You know who this is. You know who this is. Who this is. Museum of Aural Antiquities. Museum of Aural Antiquities. What to do. Dent knows what to do. Dent. Dent. Dent. Then listen. Listen. Listen.

GANTMAN: I must go and let in Pernell and Stengard.
DOCTOR: (sotto) Go with him, Peri. See what what you can find out about this place.
PERI: (sotto) Right, Doctor. (normal) Shall I come with you?
GANTMAN: Oh, there's no need. I can find my way.
PERI: I didn't mean that. I'd like to.
GANTMAN: Oh, very well. That is, if

BERKELEY: Oh, that's fine, so long as she doesn't try to leave.
PERI: I wouldn't dream of it.

AMBER: Hello?
(Whispering voices.)
AMBER: Fotherill, is that you?
FOTHERILL [OC]: Over here.
AMBER: What happened to you? Stop playing the fool for a minute and tell me what's happening out there.
FOTHERILL [OC]: No, you tell me first.
AMBER: Tell you what?
FOTHERILL [OC]: Tell me who. Tell me why.
DISGUISED VOICE: You know who this is.
AMBER: Is that you? Here?
DISGUISED VOICE: You will meet Dent at the park outside the Museum of Aural Antiquities. Dent knows what to do.
AMBER: Fotherill? Who is this?
DISGUISED VOICE: Dent knows what to do. Dent. Dent. Dent.
FOTHERILL [OC]: What did you do, Dent? Tell me.
AMBER: No. No! I'm getting out of here.
(Running.)
DISGUISED VOICE: You know who this is. You know who this is.
VOICES: You know who this is. Dent knows. Dent knows.
AMBER: Get away from me.
VOICES: Dent knows. Tell me who this is. Tell me!
AMBER: No! Never!

GANTMAN: Who's there?
PERI: Can't see anyone.
GANTMAN: Who is that? I'll call Berkeley.
BERKELEY [OC]: Gantman?
GANTMAN: Yes. Berkeley, there's someone
VOICES: You know who this is. Dent knows. Dent knows. Tell me who this is. Tell me. Tell me!
Tell me! Dent knows. Dent knows. Tell me who this is. Tell me. Tell me.
DOCTOR [OC]: What's happening down there, Peri?
PERI: I can't, Doctor. I don't know. That noise!
VOICES: Tell me who I am. Tell me.
GANTMAN: What's happening?
DOCTOR [OC]: Peri, are you all right?
VOICES: Tell me who I am. Tell me who I am!
PERI: What's going on?
AMBER: Keep away from me. No! No!
VOICES: Tell me who I am! Tell me who I am!
(Amber screams. The voices screech to and fro.)

[Part Two]

BERKELEY: (into comms) All right, you go and meet Pernell. Call back when you know more.
(comms ends) That noise, Doctor. People shouting. Some distortion perhaps from the intercom, do you think?
DOCTOR: No. No, I don't. There was more than that.
BERKELEY: Well, we'll ask Gantman when he gets back with Pernell.
DOCTOR: You say this Pernell was an associate of Krane's?
BERKELEY: Visteen Krane was the greatest actor of our age. Beth Pernell was his agent for a while.
DOCTOR: And she's coming here for what, exactly?
BERKELEY: Well, some of Krane's speeches and performances are to be broadcast as a tribute. Gantman has the files here, Pernell is coming to supervise.
DOCTOR: And this Stengard?

BERKELEY: Oh, he's the producer. He'll handle the technical stuff. Liaise with the radio station, play the files over the network at the right time.
DOCTOR: So I take it that since this is a tribute, Krane is dead.
BERKELEY: Last week. Just before announcing he was running for President.
DOCTOR: Ah.
BERKELEY: He was expected to name Pernell as his running mate in next month's election.
DOCTOR: I see. But he died before making his announcement. I'm beginning to see why his speeches might be important.

GANTMAN: Just along here, Miss Pernell, Mister Stengard. It's not far.

STENGARD: I'll need to set up the studio link.

GANTMAN: You can do that from any sound gallery.

(Running feet arrive.)

PERI: Oh, it's you. I thought

BETH: Who is this?

GANTMAN: Did you find her?

PERI: No. She must have

BETH: Curator Gantman, I asked you a question.

GANTMAN: Officer Berkeley will explain.

KRANE [recording]: No single man is greater than his policies. No single man is able to encapsulate the whole. In an

GANTMAN: Off.

BERKELEY: Well, Miss Pernell, has it been altered?

BETH: I don't know, I'm afraid. And I'm not sure I understand why this is important.

DOCTOR: Neither do we, but we must explore every avenue, leave no stone unturned, be relentless in our diligence, thorough in all our investigations.

BETH: Another thing I don't understand is your part in this.

PERI: We're er

BERKELEY: Doctor and Miss Peri are assisting us in our investigations.

BETH: A phrase that is usually applied to the suspects rather than the investigators, surely?

DOCTOR: Look, aren't we straying from the point a little?

STENGARD: The point being?

DOCTOR: The point being, Mister Stengard, that something very strange is happening here, and the one piece of tangible evidence we have is that these speeches have been changed. Changed for a reason.

BERKELEY: May have been changed, Doctor. Nothing is yet proven.

PERI: Then let's prove it.

DOCTOR: Well said, Peri.

GANTMAN: I assume you've checked the log?

DOCTOR: Log?

BERKELEY: What log?

STENGARD: (tuts) Every file access is logged for reasons of security and integrity.

BERKELEY: And have you checked it?

GANTMAN: Disregarding the file we just heard, identify the last Visteen Krane file retrieved from archive.

COMPUTER: Previous file retrieved, Krane 117/04.

GANTMAN: It's the one Napton retrieved earlier.

BERKELEY: Oh. Can we hear it?

GANTMAN: Retrieve that file. Play from like still standing pieces.

KRANE [recording]: Like still standing pieces of the checkmate moment, we sigh with thanks and disappointment both that the game is ended. And in that fragile candle flame brief instant

GANTMAN: But. Stop it there.

DOCTOR: What is it?

GANTMAN: It has changed.

BERKELEY: You don't think that perhaps you're getting just a little obsessive here?

DOCTOR: You're sure?

GANTMAN: Not the words, but the inflection, the pacing. The way it is said.

BETH: Ridiculous. How can you possibly tell?

GANTMAN: When Napton and I listened to it earlier, I commented on the way it was spoken,

the way it was paced.

PERI: And now it's changed?

BERKELEY: Tell me, why would anyone go to all that trouble?

STENGARD: Oh, it would be easy enough to do with the right knowledge and given a little time.

BERKELEY: But why break into this museum, disable the security systems, risk discovery and arrest, just to change the inflection of a phrase?

DOCTOR: Intriguing. You know, I think there's more to this than meets the ear.

PERI: Did you know Krane well?

BETH: I was to have been Vice-President when he was elected.

PERI: *If* he was elected, you mean.

BETH: *When* he was elected. There was no other credible candidate.

DOCTOR: Will you run anyway?

STENGARD: (tuts) That's what the press has been asking for the past week, without much success.

BETH: I think it is insensitive to even consider such things so soon after the unfortunate event.

DOCTOR: Oh, I quite understand, but I bet you're considering it anyway. Just a teensy weensy bit, eh?

BETH: How dare you.

DOCTOR: Oh, come on. Don't tell me it's not even crossed your mind. Why settle for measly Vice-President or drop out altogether when this unfortunate event, as you call it, has given you a platform of your own.

BETH: When I am elected, it will be to implement the policies and ideas that Visteen Krane stood for. It will be with the love that the people held for *him* behind me. With their support and in his memory.

DOCTOR: So you are standing. Thought so. Broadcasting these speeches of Krane's must be a great help. Well, if you're planning to ride to victory on his posthumous coat-tails, as it were.

BETH: What do you mean?

PERI: He means it's in your interests as well as ours to find out what's going on.

DOCTOR: I assume there's some sort of endorsement of you in speeches, as well as of his general policies?

BETH: Krane names me as his partner in his candidature speech.

GANTMAN: Except that he died before he gave that speech.

STENGARD: Krane rehearsed and recorded everything many times before the actual performance.

GANTMAN: Even his political speeches?

BERKELEY: Well, I supposed you'd know.

STENGARD: The rehearsal version of his candidature speech will be broadcast as the first of the tributes.

DOCTOR: Really? When?

BETH: Later today.

STENGARD: But only if I get things set up. (tuts) I must get started. Excuse me.

(Door opens, and closes during following line.)

DOCTOR: And would I be right in assuming also that later today, the memory of this unfortunate event will have faded enough for you to consider offering yourself to the people? You certainly seem to have all the right (pause) qualities for a successful politician.

GANTMAN: I'll er, I'll just see if Stengard needs any help.

(Whispering voices.)

AMBER: Oh no.

VOICE: Oh yes. I'm always with you. We still have things to discuss.

AMBER: Get away from me. (running) Keep away. You killed Fotherill. You won't kill me!

VOICE: Am I dead?

AMBER: Stop it. Just stop it!

WOMAN: Just tell me who this is. That's all. Simple. Who is this? Tell me. Tell me whose voice this is!

AMBER: Get away from me. Keep away!

WOMAN: Run all you like. You can't escape. I can travel at the speed of sound.

STENGARD: (distant) Who is that? What's going on?

AMBER: Help me. You have to help me, Stengard.

STENGARD: You've screwed up big time, Dent. You know that. (tuts)
AMBER: Just help me.
STENGARD: Oh, I'll help you.
GANTMAN: Stengard? What's going on?
STENGARD: No, Dent, you wait here.
(Footsteps.)
STENGARD: I think I've found your intruder.
GANTMAN: Good. Excellent.
AMBER: (crying) The voices. You have to protect me from the voices.
GANTMAN: Voices? What are you on about?
AMBER: You must have heard them. On at me all the time. Voices, whispers. Oh, you can't escape from them. As fast as the speed of sound.
STENGARD: If you ask me, she's completely flipped.
AMBER: You have to save me from them, from the voices. Please, you have to!

DOCTOR: So, where is she now?
BERKELEY: For some reason she insisted on somewhere soundproofed. I've locked her in one of the sound galleries.
DOCTOR: As fast as the speed of sound. She actually said that?
BERKELEY: Well, these voices are in her head.
PERI: It's no wonder she can't escape from them.
DOCTOR: I don't think so. Voices. Peri, what did you see when we heard those noises, those sounds?
PERI: Well, nothing. There was nothing there. Just a woman running and shouting and screaming. What do you think it is, Doctor?
DOCTOR: An invisible noise. A sentient sound source? Is that possible?
BERKELEY: Is what possible? Is he always so helpful and forthcoming?
PERI: I'm afraid so. It's very annoying.
DOCTOR: You know, I think what we have here is a lifeform that has managed to modulate itself as a sound wave.
BERKELEY: A sound wave?
DOCTOR: And it can manipulate that wave, making any shape, any sound it likes.
BERKELEY: You mean it can imitate voices?
DOCTOR: Any sound at all, potentially.
PERI: Like that whispering we heard when we arrived here.
DOCTOR: Yes. You know, that could have been it, Peri.
BERKELEY: I don't believe it. A sound creature? That's ridiculous.
DOCTOR: It fits the facts. Have you got a better theory?
BERKELEY: Okay, okay. Let's say we adopt this theory until we have. Why would such a creature come here?
DOCTOR: To a museum of Aural Antiquities? I should think it feels at home here, in its native habitat.
PERI: Maybe it was born here, or whatever.
BERKELEY: And what do we do about it?
DOCTOR: We make sure it doesn't get out. I assume this place is soundproofed?
PERI: You mean this room?
DOCTOR: I mean the whole museum.
BERKELEY: Yes. Yes, it is.
DOCTOR: Then it must be sealed. No external communications in or out. We must leave it no avenue for escape.
BERKELEY: Communications? Doctor, you don't really think that this creature could escape down a telecoms line, or along a radio wave?
DOCTOR: Oh yes, I do. If it's a sound wave, it can get out through the tiniest crack in the thickest wall, or through any medium which carries sound.
BERKELEY: Then you're suggesting we cut ourselves off completely. Absolute isolation. Pernell won't like that.
PERI: Where's she gone?
BERKELEY: She's helping Stengard set up her precious broadcast. How long do we have to stay here, isolated?

DOCTOR: As long as it takes to find out what it's up to. Now, where's Gantman now that we need him?

GANTMAN: I thought you'd be here with Krane's equipment. I was concerned about you, Mister Napton.

NAPTON: I'm fine, really, Curator. I was working late. I must have fallen asleep, missed all the excitement.

GANTMAN: I'm surprised the noise did not wake you.

NAPTON: I did hear something. Curator?

GANTMAN: Yes, Mister Napton?

NAPTON: I would prefer to be left in peace to get on with my research. I'm making good progress, you see. Interruptions

GANTMAN: I understand.

NAPTON: I don't mind speaking with you. I find our conversations immensely useful. But these investigators.

GANTMAN: You would prefer not to get too involved with them, or Miss Pernell.

NAPTON: Thank you. I am sure they all have enough to worry about as it is.

GANTMAN: I should be getting back. They will need my help.

BERKELEY: Do you mind telling us mere mortals what what you intend, Doctor?

DOCTOR: As soon as Curator Gantman gets back, then we can begin to trawl through the archive.

PERI: Looking for evidence of this creature.

DOCTOR: Or the creature itself. It must live somewhere.

PERI: You think it's responsible for the changed files?

DOCTOR: I imagine our intruder's changed some of them. It would be useful to know which.

BERKELEY: The woman is still pretty incoherent.

DOCTOR: Must be here for a reason, a purpose. Somewhere in these archives is some clue to what the thing is, where it came from.

PERI: And what it wants.

DISGUISED VOICE [recording]: You know who this is.

FOTHERILL [recording]: Yes.

DISGUISED VOICE [recording]: Good. Then listen. You will meet Dent at the park outside the Museum of Aural Antiquities. Dent knows what to do.

FOTHERILL: Computer, edit file.

COMPUTER: Unauthorised voice print. Your command cannot be executed.

GANTMAN: (slightly echoing) Edit file. (beep) Replay that sentence ten percent faster.

DISGUISED VOICE [recording]: You will meet Dent at the park outside the Museum of Aural Antiquities.

GANTMAN: And again, removing background distortion.

DISGUISED VOICE [recording]: You will meet Dent at the park outside the Museum of Aural Antiquities.

GANTMAN: Analyse the voice scrambler used and restore the voice to normal.

COMPUTER: Absolute integrity cannot be guaranteed. A twenty percent error margin is inherent in modulation.

GANTMAN: That is acceptable. Play back.

BETH [recording]: You know who this is.

FOTHERILL [recording]: Yes.

BETH [recording]: Good. Then listen. You will meet Dent at the park outside the Museum of Aural Antiquities. Dent knows what to do.

(Whispering voices.)

GANTMAN: Beth Pernell.

STENGARD: Almost done. We're patched through to the studio now, into the network. Once we get the satellite slot we can go ahead with the transmission.

BETH: Good. Very good.

STENGARD: That speech from the end of The Good Soldiers.

BETH: The candle flame one?

STENGARD: It wasn't on the list. Did you put it
BETH: Of course not.
STENGARD: I don't know what Dent was playing at, then.
BETH: If it was Dent. What if someone else is altering Krane's speeches, independently of Dent's efforts.
STENGARD: But why? And how do we find out?
BETH: Oh, this is all going to pieces. If Dent talks to. Ah. You need to ask her what's going on.
STENGARD: Now hang on. I need to ask her?
BETH: You are worried about your own skin rather than what we will achieve?
STENGARD: Too right I am. And it's time you started worrying about yours, too.
BETH: There's another consideration. We all need to come away from with our reputations untarnished.
STENGARD: I agree.
BETH: But Dent is already tarnished, and she knows too much.
STENGARD: What are you suggesting?
BETH: Stengard, I'm a person of ideals, of vision. Now that Fotherill is dead, there's just Dent left who might detract from those ideals, might shatter that vision. You understand our problem, I'm sure.
STENGARD: Oh yes, I understand your problem.

BERKELEY: Any word from the Doctor yet?
PERI: He said he'd call when he finds Gantman.
(Beeps.)
PERI: Maybe that's him now?
BERKELEY: Berkeley here.
DOCTOR [OC]: Oh good. Hello, Berkeley. You sealed the museum?
BERKELEY: Yes, Doctor, as you suggested. Not the slightest sound can get in or out now.
(The Doctor's voice is slightly distorted, as if he is sucking on a large lozenge whilst speaking.)
DOCTOR [OC]: Yes, well, I've had second thoughts about that.
BERKELEY: Really?
DOCTOR [OC]: Yes. I don't think there's any need for such extreme measures.
BERKELEY: Why? What have you discovered?
DOCTOR [OC]: In fact, I think you can open the doors and restore the communications links.
PERI: Are you sure, Doctor? What if this creature
DOCTOR [OC]: There is no creature. Sorry, I was wrong.
PERI: Wrong? That'll be a first.
BERKELEY: You mean he's never wrong?
PERI: I mean he never admits it.
DOCTOR [OC]: So I'll leave that with you then, Berkeley?
DOCTOR: I think I've managed to work out which recordings have changed. Gantman has
PERI + BERKELEY: Doctor!
DOCTOR: Sorry.
DOCTOR [OC]: Berkeley, are you still there?
DOCTOR: Oh, very clever. Having fun down there, are you?
DOCTOR [OC]: Doctor, is that you?
DOCTOR: Yes, it is. What are you after? What do you want? Gone. Broken connection.
BERKELEY: I thought it was you.
PERI: It sounded just like you, Doctor.
DOCTOR: Clever, isn't it?
BERKELEY: Did you find Gantman?
DOCTOR: No. I was going to try calling him on this intercom thing.
BERKELEY: You press the button
DOCTOR: Yes, thank you. I can manage, actually.
BERKELEY: Er, that button there.
DOCTOR: Yes, thank you. Gantman, are you there? Where is there?
BERKELEY: Oh, it's linked to Krane's sound suite.
NAPTON [OC]: Hello, is that the Doctor?
DOCTOR: Yes. Who's that?
NAPTON [OC]: Miles Napton, research student.
PERI: Gantman mentioned him.

NAPTON [OC]: The Curator was here, but he's just left. I think he's on his way back to you.
DOCTOR: Good. I'll meet Gantman halfway, maybe come and take a look at this sound suite thing?
NAPTON [OC]: Right, Doctor. Perhaps I'll see you soon, then.
DOCTOR: Coming, Peri?
PERI: Sure. Why not. Let's go hunt the creature.
BERKELEY: I'll er, wait here in case you miss him on the way.

(Door closes.)

AMBER: Oh, Stengard. Thank God. Get me out of here.
STENGARD: Of course.
AMBER: But not through the museum. Have they? Have you? The voices.
STENGARD: Oh, don't worry about the voices. You won't hear them again.
AMBER: Why, what oh!
STENGARD: Strange. I was there when Berkeley searched you. (tuts)
(Amber gurgles, then thud.)
STENGARD: But somehow he missed this knife. These voices must have really screwed you up, to drive you to this. (tuts)

BETH [recording]: Krane wants to go over (fast forward) I'm not sure (fast forward) I think it is time to make it clear that
STENGARD [recording]: We can't tolerate that.
BETH [recording]: I know that, but try telling Krane. He's obsessed with making (fast forward) announce his candidature.
STENGARD [recording]: With you as his Vice-President?
BETH [recording]: I think he's decided that
STENGARD [recording]: Not now. Not on the phone. We'll talk about it when you get back.
BETH [recording]: (rewind) Announce his candidature.
STENGARD [recording]: With you as his Vice-President? (rewind) With you as his Vice-President? (rewind) With you as his Vice-President?
BETH [recording]: I think he's decided that

BETH: Well done, Stengard.
STENGARD: I don't want your praise. If it had to be done, it was better to do it quickly.
BETH: We are so close, so very close. We can't fail now. Think of how much better it will be when this is finished, for everyone. Just a little while more. Just a few more
STENGARD: Deaths? No. No, it can't be worth this.
BETH: It's a bit late for second thoughts, Stengard. If we stop now then it is all for nothing. But if we have the courage to see this through, then everyone is the better for it. It is worth the cost, worth the sacrifices that must be made.
STENGARD: Is it?
BETH: You know it is. Keep your head, and we'll succeed. We can't fail now. Have faith, have courage, and we shall not fail.
VOICES: Fail. Fail. Fail.
STENGARD: What's that?
BETH: An echo, that's all
(Hissing laughter.)

DOCTOR: So, this is it.
GANTMAN: Visteen Krane's sound suite. Napton was telling me that, er. I thought he might be here.
DOCTOR: Must have beetled off somewhere.
PERI: Did Krane record all his performances here?
GANTMAN: Oh, he practically lived here for much of his life. And of course he died here.
DOCTOR: Died here? With this equipment? Are you sure?
PERI: Why, Doctor? Is that important?
DOCTOR: Important, Peri? Important? Of course it's important. That's a frequency modulation input linked to an alpha wave condenser over there, unless I'm very mistaken. Important?
GANTMAN: But why?

DOCTOR: About that list of altered recordings you got for me.
GANTMAN: The computer assembled it by comparing the actual length of the recordings with the length logged in the database. Some are just milliseconds different.
DOCTOR: It's quite a diverse set of recordings.
PERI: But all of Visteen Krane.
DOCTOR: And many of them speeches which now endorse Pernell's policies and support *her* bid to become President.
PERI: You think they didn't support her before they were altered?
DOCTOR: I think I'm going to ask her that.
GANTMAN: But why would she tell you if she were responsible?
DOCTOR: Because she doesn't know what's really happening here.

BETH: That's a very serious allegation, Doctor. I hope you have proof for what you are suggesting?
DOCTOR: Just between the two of us, I don't think I need proof, do I?
BETH: What are you implying?
DOCTOR: Oh, I'm not interested in whatever scheme you've got going to try to guarantee to get elected. A few altered speeches to make you look good are as nothing in the cosmic scheme of things. But I am interested in your relationship with Visteen Krane.
(Whispering in the background.)
BETH: What's that noise?
DOCTOR: It's a sound creature, aren't you. I know what you are now. You're a waveform modulation of a person, aren't you. Of a person who managed, at the point of death, to use a frequency modulation input linked to an alpha wave condenser to survive.
VOICE: Survive. Survive.
DOCTOR: You cheated death by channelling your brainwaves, your thoughts, into another medium. By becoming a sound wave.
BETH: You're suggesting that this homicidal creature
DOCTOR: Is or was Visteen Krane!
VOICE: Visteen Krane. Visteen Krane. Visteen Krane. Visteen Krane!

[Part Three]

(Sudden silence.)
BETH: What? Where's it gone?
DOCTOR: If it has gone.
BETH: What do you mean?
DOCTOR: Intriguing, isn't it? A murderer that could be hiding within any sound, however quiet. The low hum of the air conditioning, the distant hint of a conversation, a foot tapping out the rhythm of a popular song.
BETH: What's it doing, and what does it want?
DOCTOR: Ah. That, as they say, is the question.

BERKELEY: Revenge?
PERI: Revenge on who?
DOCTOR: On whom, Peri.
GANTMAN: If this creature is Visteen Krane
BERKELEY: It may want revenge on whoever is changing Krane's speeches.
BETH: Whomever.
DOCTOR: No, no. Whoever.
GANTMAN: Krane was fanatically possessive of his work, his performances, and that's why the recordings have never been broadcast before.
BERKELEY: Which could be why it killed Fotherill, and why it seems it drove Dent to kill herself.
DOCTOR: Or it may just be coincidence. It's a lifeform composed of sound, after all. It may have arrived here by accident.
GANTMAN: Inside Krane's sound suite.
DOCTOR: Yes. Tell me. How did Krane die?
BERKELEY: You don't know?

DOCTOR: I'm asking.
BETH: He was under a lot of stress, and he was quite highly strung. Emotional.
PERI: His heart?
BERKELEY: His head. He blew a hole in it.
BETH: I was talking to him when it happened. He just shot himself, dead.
DOCTOR: Or rather, not so dead. Reincarnated, or recast, as this rather unpleasant creature.
PERI: But how do we stop it, Doctor? Shout at it?
DOCTOR: You know, Peri, that's not a bad idea. We might manage to rig up a sound with an opposite modulation, nullify it with a wave cancellation.
GANTMAN: Oh, hardly feasible, Doctor. We would have to know in advance what sound it was going to adopt to manifest itself.
BERKELEY: So what do we do? Wait around and hope it goes home?
DOCTOR: Goes home.
GANTMAN: Sorry, Doctor?
DOCTOR: We need to know where it is. Maybe it *does* have a home. If we can track it to its lair. If any of you hear anything unusual, anything at all, find me and let me know.
PERI: (nervous laugh) Oh, you'll hear us breaking the sound barrier.

STENGARD: Ah, there you are. I'm all set. Now we just have to wait for the transmission slot.
BETH: That may not be quite all, Stengard. The Doctor has a theory. A rather worrying theory.
STENGARD: Oh?
BETH: I need your help. We have to find out if the speeches have been altered. Whether someone has rewritten our carefully scripted broadcasts.
STENGARD: Who?
BETH: Visteen Krane. We'd better find him, or what he's become. Find him and ask him, before he finds us.

DOCTOR: This sound suite is where Krane died.
PERI: And where the creature was born. So if it has a home, it's here.
DOCTOR: Exactly. Somewhere.
PERI: I don't see how that helps. The thing could be anywhere inside and we'd never know.
DOCTOR: Well, if I can persuade this antiquated thing to examine each file and report any changes.
PERI: But it's been changing files all over the place. So has Pernell, if you're right.
DOCTOR: Yes, Peri, but if we could actually hear a change being made, if we can detect a change in the sound stored on a file as it occurs
PERI: Then we've found the creature.
DOCTOR: Exactly. The one thing it can't do is keep absolutely quiet.
PERI: (sotto) Hmm. It's not the only one.
DOCTOR: What was that?
PERI: So, what do we do if we find it?
DOCTOR: Oh, details, details. Don't bother me with details, Peri One thing at a time.
PERI: And if it doesn't live here, if it's decided to move on.
(Beep. Clicks and ticks.)
DOCTOR: There, that should do it. Now all we have to do is wait until the computer detects a change occurring. (starts humming) Could be a long wait.
PERI: Oh, good. I should have brought my Travel Scrabble.
DOCTOR: With just a few files, we should know almost at once if anything happens. Wouldn't want to try this with the whole archive, though. Be gone before we even noticed it. Hello.
PERI: What is it, Doctor? The creature? Have you found it?
DOCTOR: Peri, do you realise that this is a triple sonic bypass subsystem?
PERI: No, Doctor.
DOCTOR: Oh, I've always wanted one of them.
(More humming, different beep.)
DOCTOR: Ah ha.
PERI: Don't tell me, Doctor. It's a double whammy with extra fries and relish on the side.
DOCTOR: No, Peri. I think we might have something here. Let me just access that file. Better keep the volume right down. Don't want it slipping away into the ether.
PERI: Have you found it?
DOCTOR: Look at the waveforms, Peri. That one is the stored image of the file, and this is the

form its now taking.

PERI: They're different. It's changing.

DOCTOR: Exactly. Let's just be sure.

COMPUTER: Discrepancy between waveforms, fifty three percent.

DOCTOR: Now, if I can just reroute the file to backup storage.

COMPUTER: Discrepancy between waveforms, twenty seven percent.

PERI: Doctor, the waveform's changing back. It's getting away.

DOCTOR: Not yet it's not. Hit that switch, will you?

COMPUTER: Discrepancy between waveforms, fifteen percent.

DOCTOR: Move rather than copy. We don't want to hear what it sounded like.

PERI: Hurry! The lines are almost overlapping.

COMPUTER: Discrepancy between waveforms, nine, eight

DOCTOR: We want the actual living, sentient

COMPUTER: Six, five

DOCTOR: Ah

COMPUTER: File backup complete.

PERI: Has it gone? Did we lose it?

DOCTOR: I think we've got it.

PERI: On there? Is that it? A CD?

DOCTOR: Holographic imaging, actually, but yes, it's on here.

PERI: I assume it's safe?

DOCTOR: Yes, yes, yes. Of course it's safe. Well, just so long as nobody plays the disc.

GANTMAN: Well done, Doctor.

DOCTOR: Oh, it was nothing.

PERI: A mere work of genius from Mister Modesty here, that's all.

STENGARD: I have a secure disc case in the sound gallery. I'll seal it in there. Give me the disc, please, Doctor.

BERKELEY: No, I think perhaps the Doctor should hang on to it. He's the only one who really understands

PERI: Hey!

DOCTOR: Oh, careful, please.

STENGARD: (tuts) Sorry. Here, let me. It's all right, it's not damaged.

DOCTOR: Thank you. I'll keep it close to my hearts.

GANTMAN: We should tell Pernell.

STENGARD: Yes, I'll find her.

DOCTOR: And now perhaps Curator Gantman could give us a proper tour of this excellent facility.

GANTMAN: Indeed, Doctor. I should be delighted.

DOCTOR: I can't tell you how much I've been looking forward to a little look around.

PERI: (sotto) Neither can I.

BETH: Clever of you to switch the discs.

STENGARD: They daren't play it, so they'll never know.

BETH: Which gives us an interesting dilemma too.

STENGARD: You mean, how do we find out what it's been up to, how much it knows

BETH: Without playing the disc. Without asking it.

STENGARD: Take a risk? Assume everything's fine?

BETH: Hmm. Not an option, Stengard. It could have tampered with the speeches. It could have faked any number of confessions to things we've done and not done.

STENGARD: What are you doing, Pernell? Are you mad? If we play the disc

BETH: Only if there's volume. I've disconnected the audio output channel.

STENGARD: If there's no output, we won't hear what it says.

BETH: You understand this equipment. Instruct it to monitor the sound wave as the disc is played.

STENGARD: Of course. It can reconstruct the sound image so we hear the creature as a simulation of the sound wave, not the creature itself. And with the output disconnected, the creature can't escape.

BETH: Exactly.

STENGARD: What if it doesn't want to talk?

BETH: Oh, it will. I can be very persuasive. Very persuasive.

GANTMAN: The systems are constantly indexing and cross-referencing files.

PERI: Isn't the Tardis just down here, Doctor?

BERKELEY: That's one of the advantages of the Security services keeping their files here too.

DOCTOR: So they can cross-reference them as well?

PERI: Fascinating. I'm sure it's just down here. I'll catch you up in a minute.

DOCTOR: Hmm?

(Beeps.)

BETH: Krane. Can you hear me, Krane? I know it's you in there, trapped in there.

STENGARD: Nothing. It won't speak to you.

BETH: No, there's something. Listen.

(Faint sounds.)

BETH: Come on, Krane. You know who this is.

BETH [recording]: You know who this is.

KRANE: I know who this is, Beth.

BETH: Then listen. You're trapped on an audio disc, and you're not getting out. Not ever.

Unless you talk to me. Unless you tell me what I want to know.

KRANE: What do you want, Beth?

BETH: That's better. I want you to tell me what you've been up to. I want to know what changes you've made to the speeches for the broadcast.

KRANE: Changes? It is not I who alter the speeches, not I who change the meaning and the message. Not I who seek to deceive.

BETH: Forget the soft theatrical moralising. What have you done?

BETH [recording]: You know who this is.

KRANE: I know who this is. I know what *you* have done. I know what you aim to achieve. I know how to stop you.

BETH: Tell me what you've done, Krane.

KRANE: No, won't tell.

BETH: Oh yes, you will. This sound gallery may not have the latest aural equipment, but there is a crude editor attached to this player. So, let's indulge in some crude editing, shall we?

STENGARD: What are you doing?

BETH: See that waveform? That's the Krane creature. The Doctor says it has to adopt a sound pattern, however quiet, to survive, to exist.

STENGARD: So?

BETH: So if we select a portion from the middle of the wave pattern, and delete it.

(Hiss. Krane's voice is now very faint.)

STENGARD: That's horrible.

BETH: Now then, Krane. Are you ready to talk to me?

KRANE: Never.

BETH: Well, if that's how you feel, let's delete a little more of you. How much can you afford to lose, Krane? How much of you do I have to kill before you'll tell me?

STENGARD: Stop it, Beth. It'll die before it tells you anything.

BETH: I don't think so. But you're right. I can't delete too much. Don't want to remove its powers of memory or speech, or sanity.

KRANE: Won't talk. Never tell.

BETH: Then let's try something else. How about if I rearrange some of the pattern? Move this bit here, for example? Perhaps stretch this section a little. Maybe add a small reverberation effect here.

KRANE [recording]: It is incumbent on every individual to work within society and not against it. To contribute to society as well as to take from it. Respect and uphold rights for

STENGARD: Stop it, Beth. For God's sake, stop it.

BETH: Not until it tells me what it's done. Tell me, damn you.

BETH [recording]: We make a good team, don't we, Krane?

BETH: Stop that, Krane. You can't use my own words against me.

KRANE: Do you remember this? Do you remember saying

BETH [recording]: Together we can get you anything. With your popularity and my

BETH: I said, stop that!

KRANE: And I said, (recording) and your what, Pernell? Your medieval ideas about class and society? Your sick fantasies about power? Your pathetic notion that you are somehow superior, somehow chosen to rule?

BETH [recording]: We're a team.

BETH: Shut up. Be quiet. I'll make you be quiet.

KRANE [recording]: Team? Don't you make me laugh. It will never happen.

STENGARD: Beth, stop this. Stop it now. It's inhuman.

BETH: If you don't like it, don't listen to it. Get out of here.

STENGARD: You're mad, Beth. You know that. Insane.

BETH: We'll see who's insane when this is over.

PERI: Hello? Who's there? I'm sure that was a door. Somewhere along here.

GANTMAN: Do you think our troubles are over, Doctor?

DOCTOR: So far as the creature goes. Pernell is a different matter.

BERKELEY: One that you can leave to us. Krane was almost certain to be our next President, so he was already afforded some security, you know.

DOCTOR: You mean he was under surveillance?

BERKELEY: That's not quite the way I would be allowed to put it, but I checked when Pernell mentioned a recording of the candidature speech, and from the surveillance lot it's pretty clear he never recorded it.

DOCTOR: Really? How interesting.

BETH: I can keep going for as long as it takes. Can you?

(Hiss.)

PERI: Hello? Anyone oh!

BETH: What are you doing here?

KRANE: Shan't tell. Won't tell.

PERI: What's going on?

KRANE: Help. Please help me.

PERI: Who was that?

BETH: Just a recording.

PERI: It was Krane, wasn't it?

BETH: One of his best performances.

PERI: It sounded. That wasn't a recording, was it. That was the creature.

BETH: Come back here!

PERI: You've got the disc. Somehow you got the disc from the Doctor.

BETH: I said, come here.

PERI: Get off me! Let me go!

BETH: I think you've heard too much.

PERI: I said, get off.

(Slap.)

PERI: Oh, thank goodness. Pernell's in there. She er, I don't know what she's doing, but she has the creature. She's got the disc! We have to tell the Doctor.

STENGARD: Not so fast. This sounds serious. We'd better check first.

PERI: What's there to check?

STENGARD: Stop her before she escapes.

BETH: So, you came back.

PERI: Yes, but I'm not alone. You're in big trouble.

BETH: (laughs) I don't think so. Someone's in big trouble, but it's not me.

PERI: What are you

BETH: Make sure she doesn't get away again, Stengard.

PERI: Stengard? Oh, terrific.

STENGARD: (tuts) Just keep quiet. Have you got what you wanted, Beth?

BETH: Not yet, but we're close.

STENGARD: The first broadcast is in less than an hour.

BETH: And then, with Vistein Krane's endorsement, we can begin campaigning in earnest.

Though Krane will do most of the work for us. What do you think of that, Krane?
KRANE: The truth will out. The truth is everything.
PERI: You've got it trapped in there? Why can't it escape?
KRANE: I'll tell them what happened.
STENGARD: It's safe so long as there's no audio output, no actual sound being played. This is a simulation, a copy.
BETH [recording]: So this is it? You're going through with this?
STENGARD: What's it doing?
KRANE [recording]: Yes. Yes, I am.
BETH: It's replaying what happened. That's when I called him.
KRANE [recording]: Don't you understand, my friend?
BETH [recording]: Oh yes. Yes, I understand. I, I wish you'd think about it.
KRANE [recording]: I'm sorry.
BETH [recording]: So am I.
KRANE [recording]: Beth. Beth, there's a gun at my head.
(Tutting. Gunshot. Thud.)
BETH: Do you feel better for that? A cathartic experience, no doubt. Enjoy it while you can.
PERI: You're mad. Let me out of here.
STENGARD: Stay where you are.
PERI: I said, let me go!
BETH: No, don't touch that!
STENGARD: That's the audio output control!
KRANE: Free me! Free again!
STENGARD: Turn it off.
BETH: We're too late. It's got out.
PERI: It's not the only one.
KRANE: Free to continue. Free to go on. Free to kill. Kill. Kill. Kill. Kill, Kill (etc)
STENGARD: You've driven it mad. It's insane!
BETH: Get out of here, Stengard. Leave the girl, just set the link up. We have to make the broadcast.
KRANE: Kill, kill, kill, kill.

GANTMAN: Well, I think that's about everything.
PERI: (approaching) Doctor! Doctor!
BERKELEY: Fascinating, Curator.
DOCTOR: Yes, an excellent tour. Ah, there you are, Peri. Been having fun?
PERI: (breathless) Fun? Hardly.

(Humming Chopin's Funeral March.)
GANTMAN: I was worried about you, Mister Napton.
NAPTON: I'm fine. Just tired.
GANTMAN: And how is the research going?
NAPTON: Well. I'll show you my, I mean, I'll read my notes to you soon.
(Beep.)
GANTMAN: This is Curator Gantman.
DOCTOR [OC]: Listen, Gantman. Peri says that the creature is free again, and Pernell is about to broadcast Krane's candidature speech.
GANTMAN: What do you want me to do, Doctor?
DOCTOR [OC]: It's essential we discover what's going on. The speech is a fake, we're sure of that.
NAPTON: A fake?
DOCTOR [OC]: Pernell got Dent and Fotherill to fake Krane's speech. We need to know if Krane has changed it back to what he originally wanted to say. Has he altered it from what Pernell intends to broadcast?

STENGARD [OC]: Everything's set here. Four minutes till the broadcast.
BETH: You've checked the file?
STENGARD [OC]: It hasn't been changed. It's just as Dent copied it into the archive.

BETH: So, Visteen Krane has played his last card and lost. Just a few minutes now. Just a few more minutes.

DOCTOR: You're sure?

GANTMAN: Quite sure, Doctor. The speech is unchanged.

PERI: Is that good?

DOCTOR: I don't know. It's worrying. Krane knows the speech is a fake. Why won't he change it? Unless

PERI: Maybe it didn't know, not until Pernell tortured it.

BERKELEY: And now it's gone mad, it's not up to making any changes.

DOCTOR: Possibly, but what if. Oh! What if it *wants* the broadcast to go ahead?

PERI: The creature can conceal itself inside any sound. Doctor, it could be hiding inside the speech.

DOCTOR: Yes, Peri.

BERKELEY: And if the speech is broadcast, it will escape.

DOCTOR: More than that. It can't copy itself

PERI: Because there'd just be a copy of the sound it was making.

DOCTOR: But a broadcast is different. The creature will manifest a version of itself everywhere that the broadcast is received.

PERI: You mean there'll be millions of versions of it called into existence?

BERKELEY: And all mad, homicidal.

DOCTOR: That's exactly what I mean. (beep) Pernell. Pernell, can you hear me? You have to stop the broadcast, Pernell.

BETH [OC]: No chance, Doctor. In just two minutes the late great Visteen Krane will endorse me as the bearer of his ideals, the arch-proponent of his policies.

PERI: But the creature is

BETH [OC]: The creature is irrelevant. A poor, pathetic, broken

DOCTOR: It's neither poor nor pathetic, Pernell. You have to (beep) Pernell? Pernell! Oh, arrogant fool. We have to stop the broadcast.

BERKELEY: Which means getting to the broadcast room.

DOCTOR: That would take too long. I can stop it from the sound gallery she's in. Wait here. I'll be quicker alone.

PERI: But Doctor, the creature's out there somewhere.

DOCTOR: Nonsense. It'll be hiding in the speech by now.

BERKELEY: But what if it isn't? What if it waits till the broadcast starts?

DOCTOR: I'll worry about that when it happens.

COMPUTER: Candidature speech cued and ready. Broadcast will commence in one minute fifteen seconds.

DOCTOR: Just over a minute. I *shall* have to start taking some exercise. Uh oh, don't like the sound of that.

(Whispering voices.)

DOCTOR: I know what you're up to, Krane, and I'm going to stop you.

DOCTOR [OC]: Stop you. Stop you.

KRANE: (laughs) You're too late, Doctor.

COMPUTER: Broadcast will commence in sixty one seconds.

DOCTOR: You won't succeed. I'll stop you. You shan't escape.

COMPUTER: Broadcast will commence in fifty seconds.

(Many voices.)

DOCTOR: Ah! The noise. Got to keep going. Go to

COMPUTER: Broadcast will commence in forty five seconds.

DOCTOR: Got to get to Pernell. Got to stop, to stop

COMPUTER: Broadcast will commence in forty seconds.

KRANE: Too late, Doctor.

DOCTOR: No!

[Part Four]

DOCTOR: Think what you're doing, Krane. It's not just *your* escape. Think about what Pernell will achieve.

VOICES: Think, think, think.

KRANE: What do you mean?

COMPUTER: Broadcast will commence in thirty seconds.

DOCTOR: I mean that if Pernell broadcasts, she'll get elected. You want that?

KRANE: Escape. I have to escape.

DOCTOR: And Pernell will become President, with your endorsement, you backing.

KRANE: Faked. Not me.

DOCTOR: People will believe it's you. It will be your fault.

KRANE: Fault. Fault. Fault.

DOCTOR: Visteen Krane, the greatest actor of the age, perhaps the greatest politician, come to this.

KRANE: Come to this? Stop her!

(The whispering voices stop.)

COMPUTER: Broadcast will commence in twenty seconds.

DOCTOR: Thank you.

KRANE: (sotto) I shall still escape.

BETH: Ah, Doctor. You're just in time.

COMPUTER: Broadcast will commence in twenty seconds.

DOCTOR: You have to stop this, Pernell.

BETH: Get away from the controls. Doctor, stand back or I shoot.

COMPUTER: On the studio announcement, the broadcast

DOCTOR: All right. All right, Miss Pernell. You win.

COMPUTER: Broadcast will commence in five seconds. Four. Three. Two. One.

ANNOUNCER [OC]: Hello, and welcome to the first in our commemorative series of speeches

BETH: I'm glad you've seen sense, Doctor.

DOCTOR: It's not my sense that's doubt.

ANNOUNCER [OC]: Given by the late, incomparable and irreplaceable Visteen Krane.

DOCTOR: Are people really going to fall for this? I mean, really?

ANNOUNCER [OC]: I worked with Krane towards the end of his life as a producer and sound technician.

BETH: Wait till you hear the speech. It will be very convincing.

ANNOUNCER [OC]: Later, I shall be talking with Beth Pernell, his agent and political

DOCTOR: Ah, but you forget. The file's been available in the sound suite for a while

DOCTOR [OC]: I could already know the exact words of the speech

PERI: How come we can hear them?

DOCTOR [OC]: Every syllable, every nuance.

ANNOUNCER: Visteen Krane was a master of

GANTMAN: He has turned on the intercom.

BETH [OC]: You think I care, Doctor?

BERKELEY: But why? What's he trying to tell us?

DOCTOR [OC]: Depends whether you want me to join in and say the words as well.

ANNOUNCER [OC]: Through his own sound suite and facilities of

DOCTOR [OC]: Exactly as Krane does.

PERI: That's it. Don't you see? We have the file of the speech.

BERKELEY: So?

PERI: So we know exactly what the creature will sound like when it hides.

GANTMAN: Of course. And we can generate a cancellation wave from the file.

BERKELEY: Can we?

(Beeps.)

PERI: We'll have to be quick.

ANNOUNCER [OC]: So without further ado, let us sit back and listen to the words of the great Visteen Krane.

(Tapping on keyboard.)

PERI: Hurry up, Gantman.

BERKELEY: Have you done it?

KRANE [recording]: My friends. I have made no secret of my opinions of the current administration.

KRANE [recording]: I have made no secret of my own plans. And I have made no secret of why we are here today, and what I have to say.

DOCTOR: (yawns) Oh, I hope it gets better.

KRANE [recording]: I have, however

BETH: Be quiet.

KRANE [recording]: Kept one thing secret. I have held back until now the source of my inspiration, of my vision. Until now, I have not spoken of the immense debt of gratitude I owe to my good friend and colleague, Beth Pernell.

(Applause.)

DOCTOR: Oh please. Who writes your material? And canned applause?

BETH: Save your sarcasm, Doctor.

KRANE [recording]: Without Beth Pernell, it is no exaggeration to say that you would not be listening to me now.

DOCTOR: Well, that bit's true. Ah! All right, all right. It's very good, really. Lots of sound and fury.

KRANE [recording]: Hers is the drive, hers is the motivation behind my candidature. Because here, today, with Beth's blessing, I announce my candidature for the position of your President!

(Applause.)

DOCTOR: A bit bombastic.

(Applause.)

KRANE [recording]: Together, we can make this country a better place. A place fit to live in.

BETH [OC]: I shan't tell you again, Doctor.

GANTMAN: What is the audio broadcast output reading on the main console?

KRANE: A country we can all be rightly proud to call our own. Where we can walk with our heads held high, without fear,

BERKELEY: Audio broadcast output. Ah, this one. It's a flat wave.

GANTMAN: Silence.

PERI: Then we've done it.

KRANE [recording]: Where our children can be properly educated. Our sick well cared for. Our enterprises flourish.

DOCTOR [OC]: Stop poking me in the ribs. I'll bruise for a week. Never mind the fact you're creasing my jacket.

KRANE [recording]: We have lived far too long under the spectre of crime, under the fear of bloodshed, the power of the gun.

BETH [OC]: This is your last warning, Doctor.

DOCTOR [OC]: I said, stop it.

BETH [OC]: Doctor!

(Struggle.)

KRANE [recording]: We have live far too long in the shadow of a darkness

BETH [OC]: Come back, Doctor.

PERI: What's happening? Is he all right?

KRANE [recording]: That is our enemy.

BETH: Doctor, open this door. Doctor!

KRANE [recording]: The basic freedoms

(Beep.)

BETH: Yes?

STENGARD [OC]: Pernell, I've been trying to get through. There's no sound. Nothing's being broadcast.

BETH: What?

STENGARD [OC]: The studio's going spare. They've got an announcer and some so-called experts covering, but we have to sort this out and quick, or they'll chop us. I don't know what's happening, but we're just broadcasting silence.

KRANE [recording]: And to you I say, enough.
BETH: Doctor.

DOCTOR: Well done, everyone.
GANTMAN: I inserted the cancellation wave between Stengard's equipment and the broadcast output.
PERI: They won't be fooled for long.

BETH: Stengard, what's going on?
STENGARD [OC]: The file was playing, but with no broadcast sound. Just a flat wave.
BETH: What's he done? What's he done?
DOCTOR [OC]: Er, are you talking about me? It's called wave cancellation.
BETH: You may have slowed me down, Doctor, but that's all, I promise you that.
DOCTOR [OC]: Promises, promises. Political promises are they, Miss Pernell? The sort that can just be forgotten, swept aside once you're in power.
BETH: Election is a mandate to govern for the people.
DOCTOR [OC]: It isn't a carte blanche. If you're elected on a particular manifesto, it behoves you to stick to it.

DOCTOR: You can't just throw away the will of the electorate and decide that you know best. Particularly since you're running your whole campaign on a false premise, on a fraud.
PERI: Is this the time for political debate, Doctor?
BETH [OC]: Doctor, for all your prattling and posturing, you have no idea of the realpolitik. (continues under dialogue) This is no time for weak-minded manifesto pushing. We need a strong leader, someone who can see through the difficulties and take corrective action
DOCTOR: It might slow her down and it gives us time to think. She'll try again soon. Gantman, is there any way we can block her broadcast from here?
GANTMAN: Oh, no, Doctor. We have to get to Stengard.
DOCTOR: I know she has a gun. What's the betting Stengard has as well?
BETH [OC]: Someone who will not baulk at the unpopularity. We can rebuild our society, Doctor, but not without pain, not without blood, not without tears, and I'm the only one that can do it.

DOCTOR [OC]: That's for the people to decide. That's what democracy's about.
BETH: Democracy? An outdated, unworkable system that disperses power so thinly it hardly exists. A morally justifiable way of doing nothing. Procrastination made politic.
STENGARD [OC]: All set. I've linked the file through directly so there'll be no interference.
BETH: You hear that, Doctor? You've lost. You and that creature. You've had your shot and missed.
DOCTOR [OC]: The creature was nothing to do with me, Pernell. But maybe it was closer to my morals than I thought. Maybe it's a shame that it's dead.
STENGARD [OC]: Dead?
BETH: Are you sure?
DOCTOR [OC]: It was hidden in your broadcast. That's why we inserted the cancellation wave. Don't tell me you were arrogant enough to think that was all for your benefit? The creature is dead, Pernell. So without the threat of what Krane had become, why don't we talk about things sensibly.
BETH: Krane couldn't stop me when he was alive, Doctor. Calling on his memory won't stop me now.

BETH [OC]: You've done me a favour, Doctor, but don't expect any gratitude.
(Click.)
DOCTOR: Oh, I'm not listening to any more of that rubbish.
GANTMAN: What did she mean that Krane couldn't stop her when he was alive?
BERKELEY: Something to do with the candidature speech perhaps?
DOCTOR: Or Krane's death?
PERI: I heard it.
DOCTOR: What?
PERI: Krane's suicide. I heard him shoot himself. The creature replayed it like a recording.

DOCTOR: That could be important, Peri. When did you hear it?
KRANE: Now, Doctor.
DOCTOR: So, not dead after all.
BETH [OC]: So this is it. You're going through with it.
DOCTOR: Is this what you heard, Peri?
KRANE: Yes. Yes, I am. I'm sorry.
PERI: Yes, Doctor.
KRANE: I hope you understand, my friend.
BETH [OC]: Oh yes.
DOCTOR: Can you record this, Gantman?
(Beep.)
BETH [recording]: Yes, I understand. I, I wish you'd think about it. (comms hiss) So am I.
KRANE [recording]: Beth. Beth, there's a gun at my head.
(Tutting sound. Gunshot.)
DOCTOR: What are you trying to tell us? Are we supposed to work out something from that?
GANTMAN: There's nothing, Doctor. It's gone.
DOCTOR: Did you get it?
GANTMAN: Well, some of it.
BERKELEY: Krane shot himself. Pernell tried to talk him out of it, but
DOCTOR: It certainly sounded like it. Play back what you have, will you?
BETH [recording]: Understand. I, I wish you'd think about it. (comms hiss) So am I.
KRANE [recording]: Beth. Beth, there's a gun at my head.
DOCTOR: Operating the sound suite controls.
(Gunshot.)
DOCTOR: What's that?
BERKELEY: Seems clear enough. He's talking to Pernell, tells her he's going to shoot himself, and then goes into his machinery or whatever before pulling the trigger.
DOCTOR: No, there's something, May I? Let's replay the last few seconds.
KRANE [recording]: Beth, there's a gun at my head.
PERI: It's a strange thing to say.
DOCTOR: That noise again.
(Gunshot.)
DOCTOR: If he hadn't shot himself, what would you guess they were talking about? What would you say Pernell was trying to talk Krane out of?
BERKELEY: Not suicide?
PERI: His speech, denouncing Pernell.
DOCTOR: Exactly. That's what he was going through with.
BERKELEY: And when he said there's a gun at my head
DOCTOR: He meant exactly that. Someone was pointing a gun at his head, probably from behind.
PERI: Not Pernell. She was on the phone.
DOCTOR: Let's play the last moments again.
KRANE [recording]: Beth, there's a gun at my head.
(Beep. Tut, tut, tut. Gunshot.)
DOCTOR: Oh. That wasn't suicide. It was murder. Play that bit again.
(Tut, tut, tut.)
DOCTOR: That's not a mechanical sound, it's a person! Tut, tut, tut, eh? And we all know who makes that sound.
PERI: Stengard.
BERKELEY: And Stengard works for Pernell.
GANTMAN: Napton. I must warn Napton.
DOCTOR: Gantman, wait! We should
(Door closes.)
DOCTOR: Oh.

(Whispering voices.)
STENGARD: Hello? Who's there?
COMPUTER: Error code seven seven nine.
STENGARD: What?
COMPUTER: Do you require more information?

STENGARD: So this thing has an audio help system. Tut, tut, tut. Krane thought of everything.

COMPUTER: Do you require more information?

STENGARD: Yes.

COMPUTER: Museum main security systems have bypassed local control. Krane speech file no longer accessible.

STENGARD: Damn you, Doctor. How've you managed that?

COMPUTER: Sound suite help system unable to answer your question.

STENGARD: Never mind. How do I regain access to the file?

COMPUTER: Help system suggests electronic bypass of local security systems.

STENGARD: That's not possible, surely?

COMPUTER: Do you want re-engineering instructions for security bypass?

STENGARD: Yes. What do I do?

COMPUTER: Disconnect main power supply from pre-amp and security cut-outs. Reconnect main power supply direct to playback facility. Other instructions will follow.

STENGARD: You're joking. I'm not messing with the main power supply.

COMPUTER: Main power supply disabled. Now running on auxiliary systems. No danger.

Repeat, no danger.

STENGARD: All right, let's try it. I've never heard of doing it this way. Are you sure there's no power in this cable?

COMPUTER: No power.

STENGARD: Good. I wouldn't want to wrench out a live cable. I wouldn't have said this was designed to be pulled out, but still, what have I got to lose?

COMPUTER: Nothing, Stengard.

STENGARD: What?

COMPUTER: Nothing except your life.

STENGARD: Oh God, it's live! Argh!

KRANE: (laughs) Except your life. Except your life.

(Beep.)

DOCTOR [OC]: Stengard? Stengard, are you there?

PERI: Maybe he's gone? Vamoosed.

DOCTOR: In which case there's nothing to stop us intercepting the broadcast.

BERKELEY: Come on, then.

GANTMAN: Hello? Hello? Who's there?

NAPTON: It's me.

GANTMAN: Ah, Mister Napton. Thank goodness. I thought

NAPTON: Be careful. There's a body just in front of you.

GANTMAN: Body?

NAPTON: Stengard. I found him just now. I heard a noise. He's dead. Electrocuted himself, by the look of it. There's a live cable that's pulled loose.

GANTMAN: Computer, disconnect power to the sound suite systems. Are you all right, Mister Napton? I was worried.

NAPTON: I'm fine. And I'm glad you're here. I wanted to say goodbye. I have to leave soon.

GANTMAN: You've finished your research?

NAPTON: Oh yes, I am finished here now.

DOCTOR [OC]: Gantman? Gantman, is that you?

(Door opens.)

DOCTOR: Ah, there you are. Stengard.

GANTMAN: He's dead. Electrocuted himself. Mister Napton was telling me.

PERI: Napton?

GANTMAN: Tell them, my friend. Tell them what happened.

PERI: I don't understand.

BERKELEY: Are you all right, Curator?

GANTMAN: Oh, of course I'm all right. Tell them, Mister Napton.

DOCTOR: Mister Gantman.

GANTMAN: Yes.

DOCTOR: There's, there's nobody here. Apart from us, the room is empty.

GANTMAN: But I was. No, I was just talking to him. When you came in, I

PERI: So where did he go?

DOCTOR: Go? He didn't go anywhere. He's still here. Aren't you, Napton? Or should I say Visteen Krane?
PERI: Napton is Krane? You were talking to the creature?
NAPTON: I think creature is a rather harsh description.
GANTMAN: So it is true.
NAPTON + KRANE: Yes, my friend. I am sorry for the deception. I owe you a debt of thanks.
KRANE: And the Doctor also.
DOCTOR: Oh, really?
KRANE: Indeed, Doctor. I was hurt, injured, but the smoothing wave you inserted into the broadcast had a healing effect. It did not destroy me, but it did smooth my excesses, calm my anguish and anger.
DOCTOR: I'm glad you're feeling better.
KRANE: Much better, Doctor. Much, much better.
DOCTOR: Good. Because I need your help.

BETH: Come on. I need the broadcast link before the studio cuts us off.
COMPUTER: Broadcast link established.
BETH: Thank you. At last.
DOCTOR: [OC]: Hello? Hello?
COMPUTER: Broadcast commencing in forty seconds.
DOCTOR [OC]: Are you there? Open this door.
(Door unlocked.)
BETH: You've changed your tune, Doctor. Come to hear my moment of glory?
DOCTOR: No. To give you one last chance to stop this madness.
BETH: (laughs) Madness? This is the only sane way out of the weakness our pathetic leaders have inflicted upon us.
DOCTOR: Letting people choose is not a weakness.
BETH: Tell that to the starving, to the homeless. Tell that to the dying.
DOCTOR: There's nothing I can say.
COMPUTER: Three
BETH: Nothing.
COMPUTER: Two.
DOCTOR: Then I'm sorry.
COMPUTER: One.
BETH: Sorry? This is
KRANE [recording]: My friends, I have made no secret
BETH: My finest hour.
KRANE [recording]: Of my opinions of the current administration. I have made no secret of my own plans, and I have made no secret of why we are here today
BETH: Krane is dead and you can't stop me now. My victory is complete.
KRANE [recording]: And what I have to say. I have, however, kept one thing secret. I have held back until now the source of my inspiration, of my vision and drive. Without Beth Pernell it is no exaggeration to say that you would not be listening to me now. Hers is the motivation behind my candidature. It is her vision and drive that, like you, I find utterly abhorrent.
BETH: What? What have you done?
DOCTOR: Your finest hour, I think you said.
KRANE [recording]: It is because of people like Beth Pernell that I stand before you today to announce my candidature
(Hitting controls.)
KRANE [recording]: For the position of your President. Together we can drive out the would-be dictators and self-centred power brokers like Beth Pernell.
BETH: Stop it. Stop the broadcast. Stengard, stop the file playing. Stengard, can you hear me?
KRANE [recording]: Together we can make this country a better place, a place fit for us to live in. A place where the Pernell's are not welcome
DOCTOR: Stengard isn't there. And he couldn't stop it anyway. It isn't a file that's playing.
BETH: Krane.
KRANE: Yes.
DOCTOR: Clever, how he can modulate a soundwave so there's more than one voice, isn't it? Like having a multi-track mind.

KRANE [recording]: A country we can all be quite proud to call our own. Where we can walk with our heads held high, without fear. Where our children can be properly educated, the sick properly cared for, our enterprises flourish.

BETH: Doctor, you have to stop it. Please. We need a strong hand, not more liberal democratic posturing and pragmatism.

DOCTOR: A strong hand that you can bring.

KRANE [recording]: We have lived far too long under the spectre of crime, under the fear of bloodshed, and the power of the gun.

BETH: Exactly.

DOCTOR: At the expense of freedom. Freedom of speech, association, thought?

BETH: We've all seen where they get us, Doctor. It's time for a change. Time to take control.

KRANE [recording]: We have lived far too long in the shadow of darkness. But no more. That is not living.

DOCTOR: And that's why you altered Krane's speeches. That's how you justify lying to the people. The people you want to elect you as their leader, as their moral guardian.

KRANE [recording]: Freedom that Pernell and her like would continue to deny us. That is no life.

BETH: It's worth any cost, Doctor. Any cost.

KRANE: Even a life? Even my life?

BETH [recording]: So this is it. You're going through with the speech?

KRANE [recording]: Yes. Yes, I am. I'm sorry. I hope you understand, my friend.

BETH [recording]: Oh yes. Yes, I understand. I, I wish you'd think about it.

KRANE [recording]: I'm sorry.

BETH [recording]: So am I.

KRANE [recording]: Beth. Beth, your man has a gun at my head.

STENGARD [recording]: Tut, tut, tut.

(Gunshot.)

BETH: That's not what happened.

KRANE [recording]: Brothers and sisters, cowed to the cowardly will of others

DOCTOR: Isn't it? That's not how it *sounded*, but it's what happened. We've just clarified it, removed any ambiguity.

BETH: You're playing with words, Doctor.

DOCTOR: And I thought that was your province. So, was it worth it? Was it worth the deaths of Fotherill and Dent, of Stengard?

KRANE [recording]: Terror and lies. To those, and to you I say, enough.

BETH: Any cost.

DOCTOR: Even having Vistein Krane killed when he was about to denounce you?

KRANE [recording]: Necessary to take the risks, to stand against the night. Against Pernell's cowards. It is time to change. I say to you, today, I am that change.

BETH: Yes! Yes! That above all. Krane had to die. That was the only way. He would have set us back years, pandering to the people. It was a small price to pay.

DOCTOR: A small price! A man's life is a small price?

BETH: Yes!

KRANE [recording]: To offer the education for our children, the health care for our sick, the support for our needy. And I promise you this. That there will be no hiding place, no quarter for those like Pernell who would subvert our system.

DOCTOR: Then yours is not a world in which I would want to live. Whatever you think you can achieve, Pernell, it isn't worth it.

KRANE: And it will never happen now.

BETH: You haven't defeated me. People are fickle. They will forget. Krane had to die.

KRANE [recording]: For those who would take the bread from our children's mouths and line their own pockets at the expense of the needy, the unfortunate, those who cannot help themselves.

BETH [recording]: That was the only way. It was a small price, a small price

BETH: What's happening?

DOCTOR: Condemned out of your own mouth. I think you'll be in the political wilderness for quite a while.

BETH: You were broadcasting us?

DOCTOR: That's assuming you ever get out of jail.

KRANE [recording]: And Pernell exposed as a fascist charlatan she is, a new era shall dawn.

An era of equality, of integrity, of brotherhood.

DOCTOR: If Berkeley gets his skates on, this could be the first arrest broadcast live to the nation.

BETH: Doctor, you'll pay for this.

DOCTOR: Are you threatening me, in front of how many million witnesses?

KRANE: (laughs) Goodbye, Beth Pernell.

KRANE [recording]: I give you the future. I give you my promise of better times. I give you my life.

PERI: Well, you got your murderer.

BERKELEY: If I can find her.

DOCTOR: Oh, don't worry. Where can she go?

PERI: No one will listen to her for a while. But people like that always find a way, in time.

DOCTOR: Yes, well, it's time now for us to say goodbye.

GANTMAN: Oh, do you have to leave so soon?

PERI: We can't stay. The Doctor's clothes are too loud for this museum.

DOCTOR: Ha, ha, ha, ha.

BERKELEY: What will you do, Krane?

KRANE: Why, I shall stay here. I'm in a unique position to help Curator Gantman.

DOCTOR: An excellent idea. We'll drop by in a few years to see how, oh, *hear* how you're getting along.

BERKELEY: I'll take you back into town.

(Footsteps.)

DOCTOR: (receding) Actually, if you could take us back to where you first found us, that would be a help.

BERKELEY: (distant) Well, if you say so.

PERI: (distant) Don't worry about it.

KRANE: Curator Gantman, did you

GANTMEN: The message? Oh yes, it's ready.

KRANE: Good. Now you hear me.

DOCTOR: Pernell was right about one thing.

BERKELEY: What was that thing?

DOCTOR: It's what you say that's important, not how loudly you say it. Could be a tale told by an idiot, full of sound and fury, but signifying nothing.

PERI: I'm glad you've learnt that at last, Doctor.

DOCTOR: Me? Huh, me? You're the one who needs to learn how to speak properly. Here we are.

(Unlocks the Tardis.)

BERKELEY: What's that?

DOCTOR: That is proof that it's not where you go that's important, it's how you get there.

Come on, Peri.

(Tardis door opens.)

PERI: So long. It's been real.

DOCTOR: (American) So long? So long? (English) What sort of language is that? Proof if proof were needed, I think. Goodbye.

BERKELEY: Oh, er, goodbye.

(Tardis door closes.)

DOCTOR [OC]: So long? Oh, it's time you learnt to speak in decent English. I am not

(The Tardis dematerialises.)

BERKELEY: Now I've heard everything.

BETH: Computer, activate car door and start the engine.

(Car engine starts. Beth gets in and closes the door.)

BETH: Oh, it'll take planning, but I'll get back. Back into power. I just need time, people I can count on. Computer, mailbox. Any messages?

CAR: You have twenty three messages. Most recent first. Mail from Hans Stengard, Katherine Sullivan, Emmanuel Gethsemane.

BETH: Stengard? I thought. What's the message from Stengard?

CAR: Voice message received at 1827 today. Message is
KRANE [OC]: A small price to pay. Goodbye, Beth Pernell.
(Beth screams. Crash! Explosions. Whispering voices.)